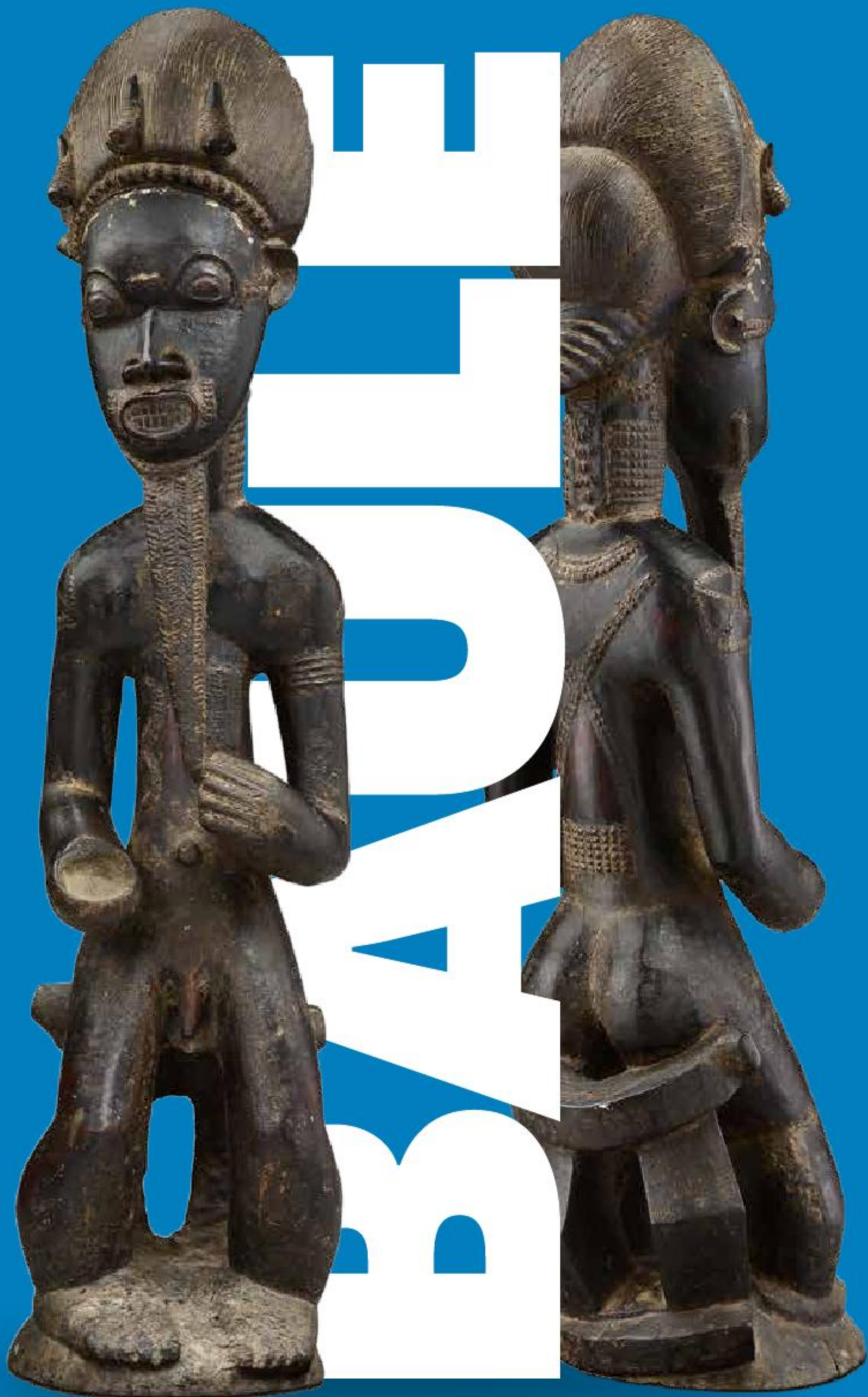


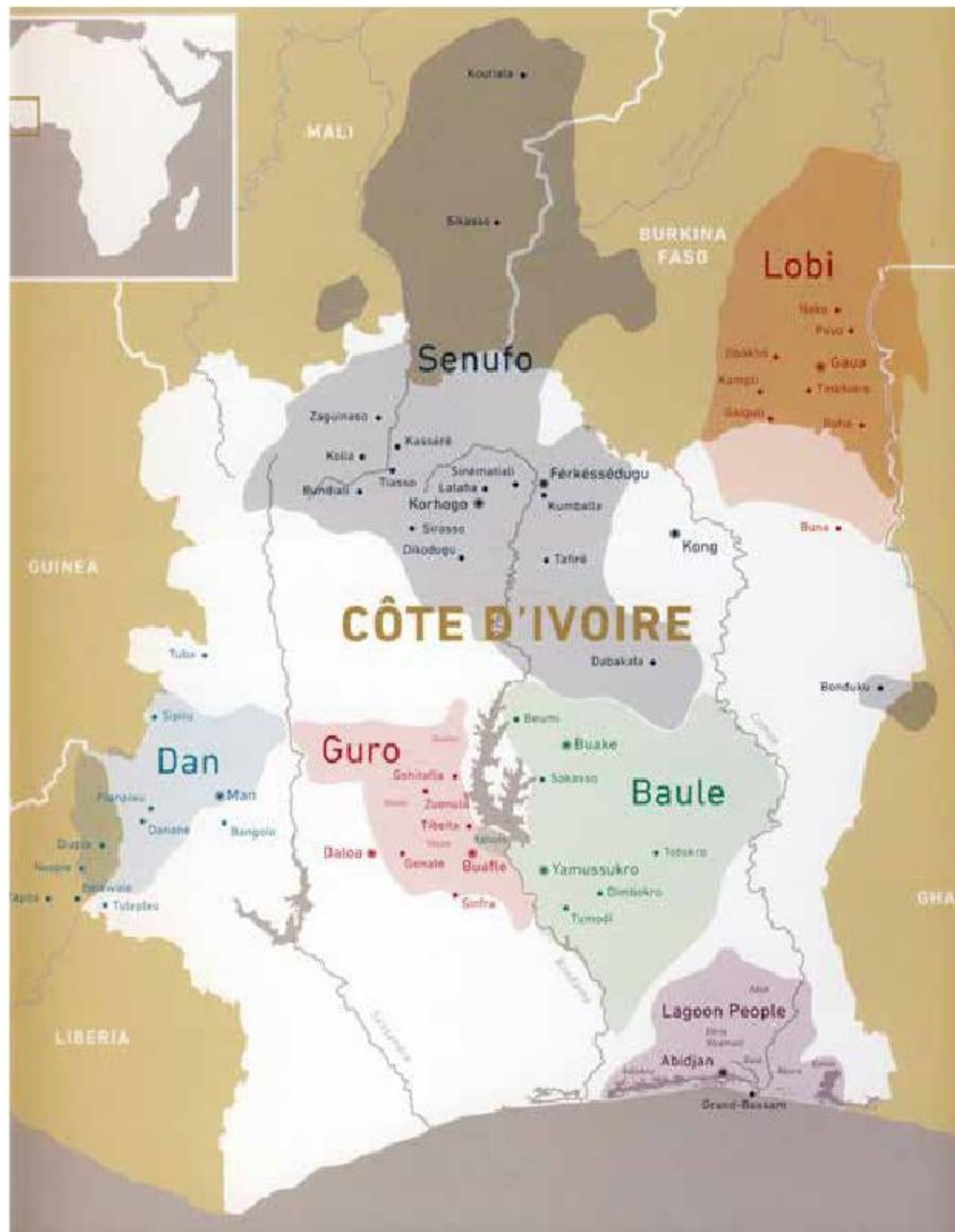
BERNARD DE GRUNNE



FROM IVORY COAST

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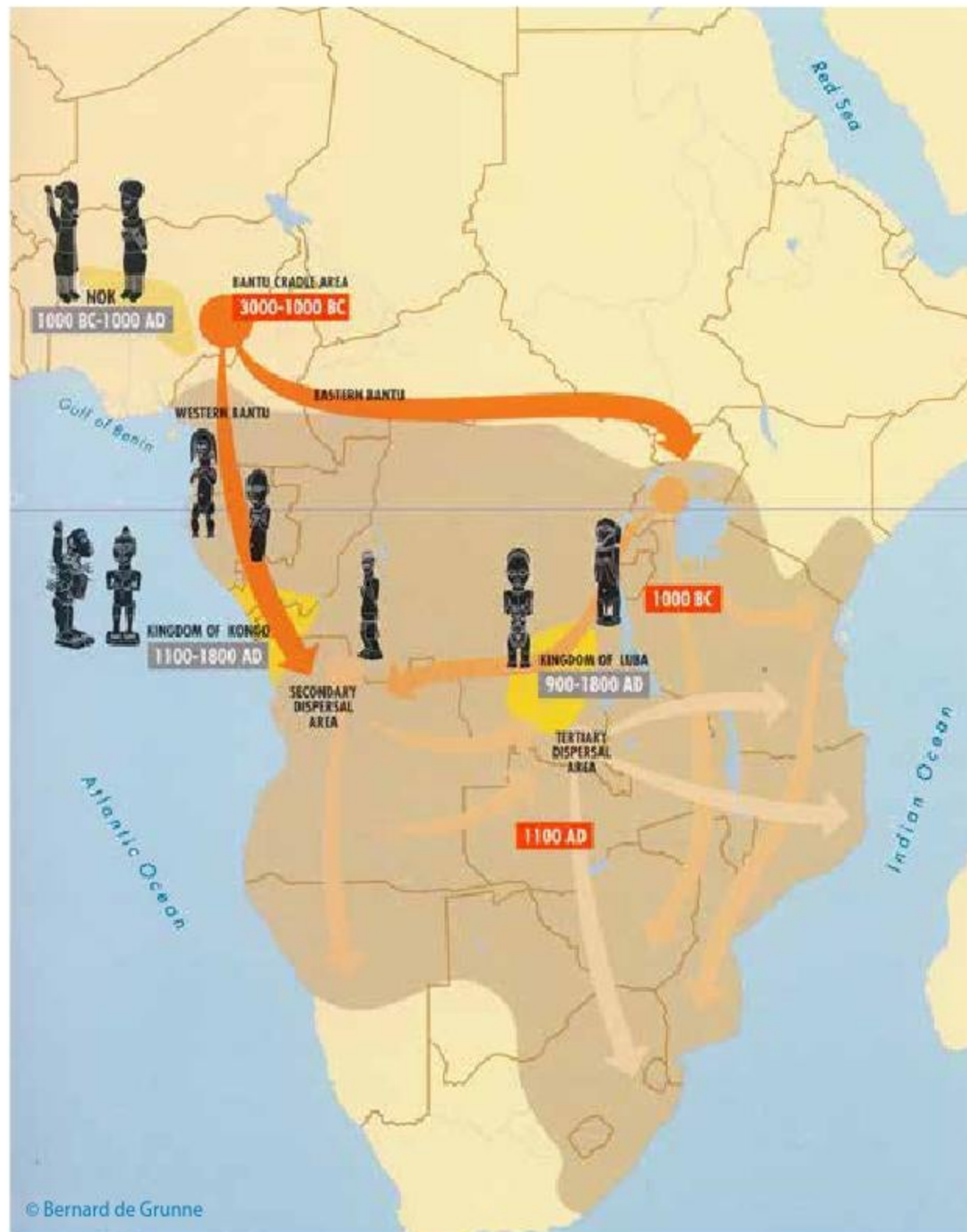
FROM IVORY COAST



Map of Ivory Coast in Eberhard Fisher & Lorenz Homberger, *Afrikanische Meister. Kunst der Elfenbeinküste*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014:18

BERNARD

FROM IVORY COAST



III.1 Map of the distribution of certain ritual gestures in relationship to the dispersion of Bantu languages from the Nok culture to the Luba kingdom originally published in my book *The Birth of Art in Africa*. *Nok Statuary in Nigeria*, Banque Générale du Luxembourg & Adam Biro, éditeur, Paris, 1998 :31 and reproduced (without proper credit) by François Neyt, *Fleuve Congo*, Paris, musée du quai branly & Fonds Mercator, 2010:14)

SEDES POSSESSIO: SEATED BAULE FIGURE AS THRONES OF THE SPIRITS

by Bernard de Grunne

The enthroned posture of seating has always communicated a sense of permanence and character. The person that sits on a chair or a stool exudes a feeling of calm from easing the task of standing and is then able to concentrate on important social or political matters. He or she becomes an honored guest and takes the chair as a fundamental right or privilege. Initiates and priests to the deities sit on them when preparing to go into possession trance. Chiefs use them when making important decisions and pronouncements. Kings use them when engaged in momentous matters-rituals, judgements.

I have chosen to focus specifically on one gesture from one African style: seated figures from the Baule tribe in Central Ivory Coast. Marcel Mauss was the first anthropologist to propose the creation of an archive of 'body techniques', 'the ways by which human beings, from one society to another, utilize their body in any traditional manner; one has to proceed from the concrete to the abstract and not the other way around'.¹ Expanding further on Mauss's ideas, Claude Lévi-Strauss added that the creation of these archives would bring forward vast amounts of information about migrations, cultural contacts and influences that had happened a long time ago and that these related bodily gestures, transmitted from generation to generation and protected by their apparent insignificance, would become more valuable as historical evidence than archaeological sites or monuments.² A general survey on the symbolism of gestures in West Africa was initiated by Baduel-Mathon but the magnum opus and canonical work on gestures in African art is of course Robert Faris Thompson's *African Art in Motion* (1974) and his catalogue on Kongo gesture (Dapper 2002).³ During my research on Nok statuary, I drew a map of the distribution of certain ritual gestures in relationship to the dispersion of Bantu languages from the Nok culture to the Luba kingdom. I am including it again here showing the potential of this approach suggested by Mauss and Levi-Strauss (III.1).

The antiquity of the seated posture in non-Sub-Saharan African cultures can be traced back at least to B.C. 2700 with few prototypes of Early Dynastic Egypt (III.3). In ancient Greece, one finds seated figures of female figures and harp players of the Early Cycladic I period circa B.C. 2700 (III.2).

Stools and chairs occur in many different shapes and sizes in Africa.⁴ They can be distributed over wide geographical areas among related populations and are connected with patterns of etiquette, social status and prestige. Their distribution present intriguing problems relating to migration, diffusion, and creative innovation.

The iconography of seated figures in African art is indeed quite ancient. Among the archaeological styles of Africa, terracotta statues from the Nok culture in Nigeria, spanning between B.C. 1000 to A.D. 500 are the oldest images of seated humans in Africa except for those of Dynastic Egypt. My study of a corpus of three hundred and seventy-four complete

1 • Marcel Mauss, « Les techniques du corps (1934), in *Sociologie et anthropologie*, Presses universitaires de France, 1968 :365-89

2 • Claude Lévi-Strauss, « Introduction à l'œuvre de Marcel Mauss », in Marcel Mauss, *Sociologie et anthropologie*, Presses universitaires de France, 1968 : XII-XIV

3 • Céline Baduel-Mathon, "Le langage gestuel en Afrique occidentale : recherches bibliographiques," in *Journal de la société des Africanistes*, XLI, 2, 1971 :203-249. Susan Preston-Blier wrote also an interesting essay on gestures in African art in 1982. See Susan Preston Blier, *Gestures in African Art*, New York, L. Kahan Gallery, 1982

4 • See the remarkable catalogue by Sandro Bocola, ed., *Sièges africains*, Prestel Verlag, München, 1994



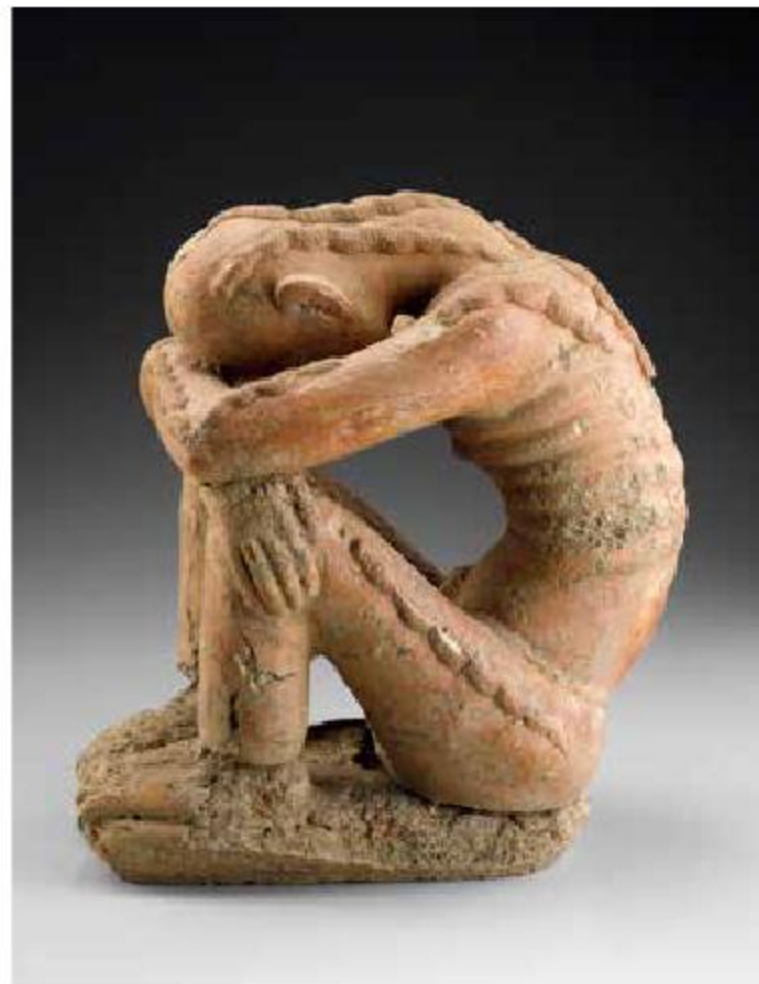
III.2 Seated Harp player, Early Spedos Style, Cyclades, Greece, height: 60 cm
Date: B.C. 2700-2500
Malibu, The J. Paul Getty Museum, inv. N° 85.AA.103,
Publication:
Pat Getz-Preziosi, *Sculptors of the Cyclades: Individual and Tradition in the Third Millennium*, The University of Michigan Press, Ann Arbor, 1987, plate II C.



III.3 Seated Figures of Izi and his wife, VIth Dynasty, Egypt, Height: 38,7cm
Date: B.C. 2625-2350
Publication:
Christiane Ziegler, *Les statues égyptiennes de l'ancien empire*, Paris, Réunion des Musées nationaux, 1997, p. 28



III.4 Seated Male Figure, Katsina Style, Nok Culture Nigeria, height: 28 cm
Date: B.C. 270- 30
Private Collection
Publication:
Bernard de Grunne, *The Birth of Art in Black Africa. Nok Statuary in Nigeria*, Banque Générale du Luxembourg & Adam Biro, Paris, 1998, p. 48



III.5 Seated male Figure, Djenné-jeno Classical Style I, Mali, height: 36 cm
Date: A.D. 1200-1400
Private Collection
Publication:
Bernard de Grunne, *Djenné-jeno. 1000 years of Terracotta statuary in Mali*, Brussels, Mercatorfonds, 2014, plate 178

Nok statues demonstrated that the seated posture is represented in equal number (40%) with the standing one (40%), while the remaining 20 % of figures are represented genuflecting. In this corpus of seated figures, each gender has a different attitude. Firstly, statues with the torso kneeling forward and the head resting on both arms supported by the bent knees or head resting on one of the knee caps is strictly masculine (III.4) while the statues with a straight torso and a head held erect is essentially feminine.⁵

The poses found in the ancient terracotta sculptures of the Djenné-jeno culture from the Inland Niger Delta region in Mali spanning from A.D. 700 to 1700 provide us with a corpus of sixty-six different gestures used in the spheres of religion and ritual. This corpus is certainly the largest reservoir of attitudes from a single religious system in Black Africa. My analysis of 295 complete terracotta statues has shown that the seated posture (III.5) is the second most represented with 93 figures (31 % of the total) whereas the kneeling posture represent half of the known corpus with 51 % of the total.⁶

In ancient Nigeria, the exquisite Ife kingdom quartz stool dated to A.D. 1100-1400 as well as a fragmented terracotta sculpture of a figure seated on a stool from the same period indicates that the seated position is an ancient significant ritual form among the Yoruba.⁷ According to Drewal, seats are literally, as well as metaphorically, understood as seats of power. Some stools are also cylindrical ritual containers holding sacred paraphernalia and other materials and their physical proximity to the owner's genital zones- which are areas possessing concentrations of *ase* (life force and performative powers) strengthen those who sit on them by elevating them to ensure a ritual's efficacy.⁸

Looking at the larger art historical landscape of the wooden sculpture from Black Africa, one finds seated figures from West African to Eastern Congo.

Among the Dogon, I was able to identify thirty-two seated figures in their vast corpus of statuary. This group can be divided into four main iconographic themes: seated couples, seated figures holding an implement, seated maternities and seated musicians. The number of seated couples is small, with eleven known (III.6). All these figures, with an average height of around sixty centimetres, are composed of a couple, a man and a woman next to each other, sometimes connected by the arm, with bent knees and seated on a rectangular or circular base.⁹ The second group is composed of twelve singular statues seated on a stool (III.7) consisting of two disks separated by supports on which are carved female figures with raised arms show a single figure holding a tubular shaped object (calabash or musical instrument?).¹⁰ We also have three seated maternity figures seated on simple cylindrical stools.¹¹ Finally, a group of six seated figures, all seated also on simple cylindrical stools, are playing musical instruments, the most famous being the balafon players from the Leloup collection.¹² These

5 • Bernard de Grunne, *The Birth of Art in Black Africa. Nok Statuary in Nigeria*, Banque Générale du Luxembourg et Adam Biro, Paris, 1998 :21

6 • Bernard de Grunne, *Djenné-jeno. 1000 years of Terracotta Statuary in Mali*, Mercatorfonds, Brussels and Yale University Press, 2015 :140-141

7 • Henry J. Drewal and Enid Schildkrout, *Kingdom of Ife. Sculpture from West Africa*, London, The British Museum Press, 2009: 87, fig. 21 & 22

8 • Henry J. Drewal, "The Splendour of Ancient Ife: Art in an Early West African State," in Henry J. Drewal and Enid Schildkrout, *Kingdom of Ife. Sculpture from West Africa*, London, The British Museum Press, 2009:124

9 • Berlin Museum für Völkerkunde (Paudrat et alii, 1994:89); Paris, Dapper Museum former Nicaud Collection (Paudrat et alii, 1994: 87); Former Köfler-Erni Collection (Wassing, 1969:253, cat. 43); Philadelphia, Barnes Foundation (Clarke, 2015, cat. 1); New York, The Metropolitan Museum of Art, former Wunderman Collection (Paudrat et alii, 1994: 86); Toronto, The Art Gallery of Ontario, former Murray Frum collection (Leloup, 1994, cat. 135); Private collection, Brussels, Former Maud et René Garcia; Zurich; The Rietberg Museum (Paudrat et alii, 1994:56); Former de Havenon and Malcolm Collection, New York (Loudmer, Paris, June 28,1990, lot 92); New York, The Metropolitan Museum of Art, former Kamer and Wunderman Collection (Ezra, 1988, fig. 24); Former Schindler Collection (Gillon, 1979:54)

10 • Philadelphia, University Museum (Meauzé, 1968:55); New York, the James Ross Collection, former Epstein & Monzino collection (Vogel, 1986:11); Former Kerchache Collection (Paudrat et alii, 1994:83); Private Collection, Former Jeanne Bucher collection, Paris (Chalon-sur Saone, Maison de la Culture, Cracap, 1973:15); New York, private collection, former Ginzberg collection, (Vogel, 1980, cat.2); Houston, The Menil Foundation (van Dyke, 2008, cat. 23); Former Vérité Collection (Leuzinger, 1970, pl. A18); Former Rabut collection (Sotheby's, New York, November 20, 1990, lot 46); B. Riese, Collection, New York (Lehuard, 1983, p. 21); Former Henri Kamer collection (Kamer, 1974, fig. 8); Former Pace Gallery, (Sotheby's Paris, June 2015, lot 76); Former Kahane collection (Imperato, 1978, cat. 51)

11 • Paris, Leloup collection, (Leloup, 1994, cat. 124); Paris, Musée du quai Branly, former Goldet Collection (Leloup, 1994, cat. 107); Former Jenifer Pinto Collection (Leloup, 1994, cat. 82)

12 • Leloup collection (Leloup, 1994, cat. 111); New York The Metropolitan Museum of Art (Leloup, 1994, cat. 128); Montreal, Musée des Beaux Arts (Leloup, 1994, cat. 129); New York, The Metropolitan Museum of Art (Klobe, 1977, fig. 1); New York, The Brooklyn Museum (Klobe, 1977, fig. 2); Former Jay Leff collection (Klobe, 1977, fig. 3)



III.6 Dogon Seated Couple, Mali, height: 57 cm
Date: A.D. 1800-1900
Private Collection, New York
Publications:
René Wassing, *L'art de l'Afrique noire*, Paris, 1969, p. 253, cat. 43
Bernard de Grunne, *Is African Sculpture Classical?*, Exhibition Catalogue, L&M, Gallery, New York, 2008, cat. 4, pp. 18-19



III.7 Seated Figure, Dogon, Mali, height: 69 cm
Date: A.D. 1750-1900
Collection James and Laura Ross, New York
Publication:
E. Bassani, *Le grand héritage: Sculptures de l'Afrique noire*, Musée Dapper, 1992, pp. 142-143



III.8 Seated mother and child Figure, Proto-Bamana, Mali, height: 125, 9 cm
Date: A.D. 1280-1415
The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection, 1979. 1979.206.121.
Publication:
K. Ezra, *A Human Ideal in African Bamana Figurative Sculpture*, Smithsonian Institution Press, Washington, D.C., 1986, p. 23.



III.9 Seated Terracotta Figure, Pan-Benue Proto-Jukun, Nigeria, height: 98 cm
Date: A.D. 1340-1500
Private Collection



III.10 Seated Male Figure, Urhobo, Nigeria, height: 142 cm
Date: A.D. 1840- 1880
Private Collection, France
Publication:
P. Foss, *Where Gods And Mortals Meet: Continuity and Renewal in Urhobo Art*, Snoeck Publishers, Ghent/ Museum for African Art, New York, 2004, p.56, cat.34



III.11 Seated Statue of king Bay Akiy, Isu kingdom, Grassfields region, Cameroon, height: 113 cm
Date: A.D. 1800-1840
The National Museum of African Art, Gift of Walt Disney World Co., a subsidiary of The Walt Disney Company
Publication:
C. Mullen Kreamer et al., *African Vision: The Walt Disney-Tishman African Art Collection*, Prestel, 2007, p.28, ill. 3

statues are all portraits of founding chiefs, warriors, migration heroes or important religious figures. According to the Dogon, some of their statues were ordered by patrons to be executed during their lifetime and to their image¹³. They are, thus, portraits of real people. The statues become later ancestral figures once the owner of the statue is dead and the proper funerals rites were executed.¹⁴

Among the Bamana, there is a group of approximately thirty-four large size figures associated with a cult called *Gwan*, part of the Jo society. This group could be a Proto-Bamana style since some of these statues are quite ancient with dates of manufacture between A.D. 1370 and 1600.¹⁵ Eleven statues of this corpus of thirty-four are seated, of which six represent maternity figures (Ill.8), three others are female without children and two male. Five are seated on simple stools while six are on chairs with back rests somewhat similar to low chairs carved on seated Baule statuettes.

In Nigeria, a small group of terracotta figures of the Proto-Jukun dated to the 15th century (Ill.9). The largest and most powerful examples of Urhobo imagery are these over-life-size monumental statues representing families of ancestor spirits of the founding men and women of communities. In the known corpus of forty-one of these large figures, twenty-one are represented standing and twenty are seated (Ill.10) even if Perkins Foss considers the seated position as more dynamic, describing it as half seated half standing because of the legs bent with muscular tension¹⁶. Among the seated figures, thirteen are male figure, seven are female and five are maternity figures.

One finds fewer examples of seated statuary as one moves further east. In the corpus of monumental portraits of Grassland chiefs from Cameroon, the monumental figure carved by Bvu Kwam of king Bay Akyi (Ill.11), a king who reigned in the late 18th century is represented seated on a fragmentary animal, probably a leopard, a symbol of power in the region and holding a trophy head of a slain chief after his victory over a neighboring group.¹⁷

Continuing this overview with the arts of the Congo, there is a group of ivory statuettes of seated chiefs among the Kongo kingdom (Ill.12). The one corpus of statues from the Congo where the figure is always seated is the famous corpus of Kuba statues called *ndop* which are portraits of various absolute rulers of the historic Kuba kingdom since the 17th century. Olbrechts published seventeen of them (Ill.13) in his catalogue for his exhibition of 1937 of which nine are "archaic" dating back between circa 1750 and 1884 and others are "modern revival style" dating between 1900 and 1940's.¹⁸ The entire corpus of Kuba *ndop* statues is seated on a rectangular throne or royal platform.¹⁹ These royal portraits of past rules had a multiplicity of functions both during the rulers' life and after his death. It was a symbol of the king's spirit associated with fertility, a substitute for his wives when the ruler was absent and as a mechanism of transmission during the investiture from the deceased ruler to his chosen successor.

Among the one hundred and fourteen Hemba ancestral figures studied by François Neyt, only six are represented seated, generally on small stools (Ill.14), showing how unusual this posture becomes in many central African art styles. According to François Neyt, the seated position implied prestige and power. He also made the interesting suggestion that each Hemba chiefdom had only one seated ancestral figure as an icon of the eponymous founding hero of the chiefdom for all the other standing ones.²⁰

13 • Walter van Beek, « function of Sculpture in Dogon Religion », in *African Arts*, vol.XXI, n°4, August 1988:60 and B. de Grunne, *op.cit.*, 1987.

14 • Jacky Boujou, « La statuaire Dogon au regard de l'anthropologue », in Jean-Louis Paudrat et alii., 1994 :234

15 • See de Grunne, 1987 and Kate Ezra, *A Human ideal in African Art. Bamana Figurative Sculpture*, Washington D.C., National Museum of African Art, 1986:23-35

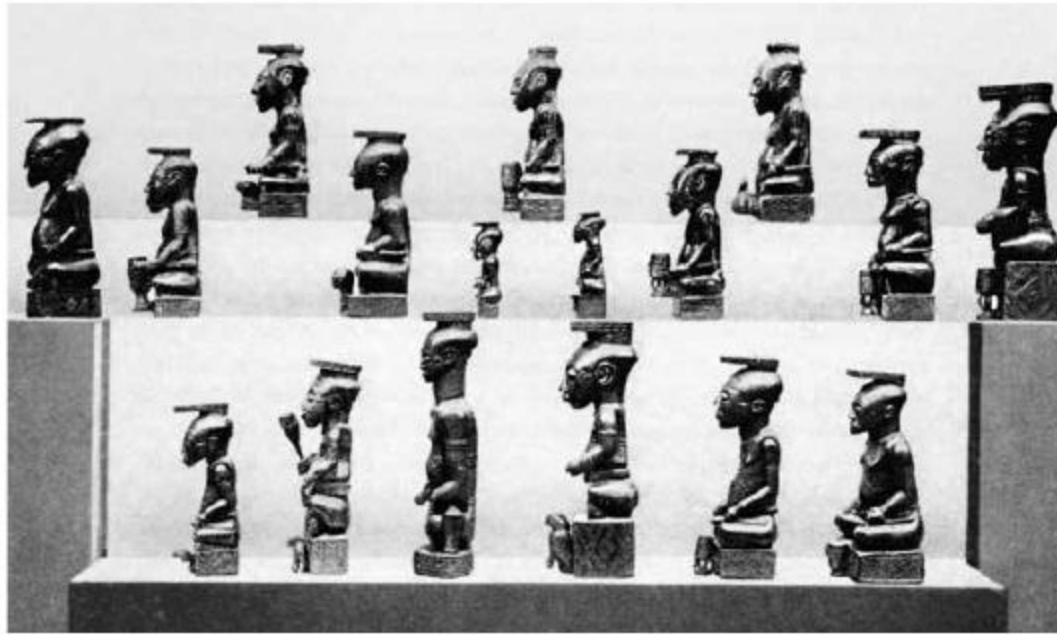
16 • Perkins Foss, *Where Gods and Mortals meet. Continuity and Renewal in Urhobo Art*, New York, Museum for African Art, 2004:8

17 • Christine Mullen Kreamer, *African Vision. The Walt Disney-Tishman African Art Collection*, Washington D.C. National Museum of African Art, 2007:29

18 • Frans Olbrechts, *Les arts plastiques du Congo*, Bruxelles, éditions Erasme, 1959 : 55

19 • Josph Cornet, *Art royal Kuba*, Milano, 1982, p. 55 and Jan Vansina, "Ndop: Royal Statues among the Kuba", in Douglas Fraser and Herbert Cole, *African Art and Leadership*, The University of Wisconsin Press, Milwaukee, 1972:51

20 • François Neyt, *La grande statuaire Hemba du Zaïre*, Louvain-La-Neuve, 1977 : 429



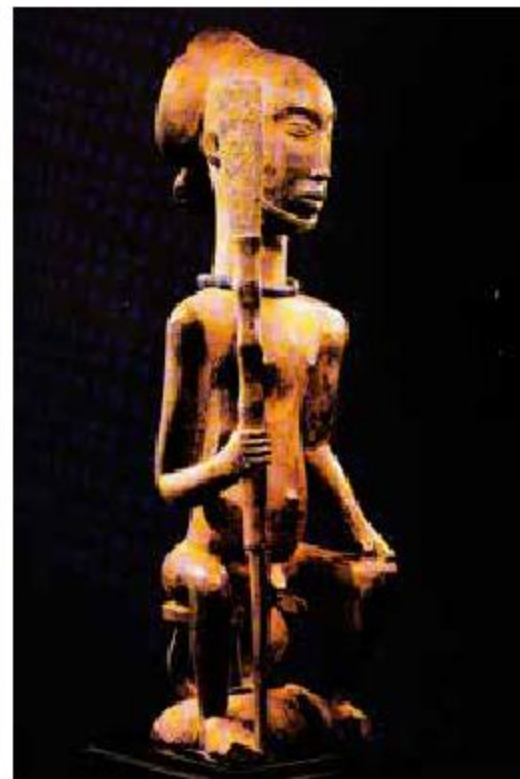
Ill. 13 Installation view of ten Kuba Kings and seven plaster casts at the exhibition curated by Frans Olbrechts of Congo-Kunst in Antwerp in 1937

Publication:

Frans Olbrechts, *Les arts plastiques du Congo belge*, Bruxelles, éditions Erasme, 1959, plate XIII



Ill.12 Seated Chief, from an Ivory Staff Finial, Kongo Peoples, R.D.C.
Height: 16,5 cm
Private Collection



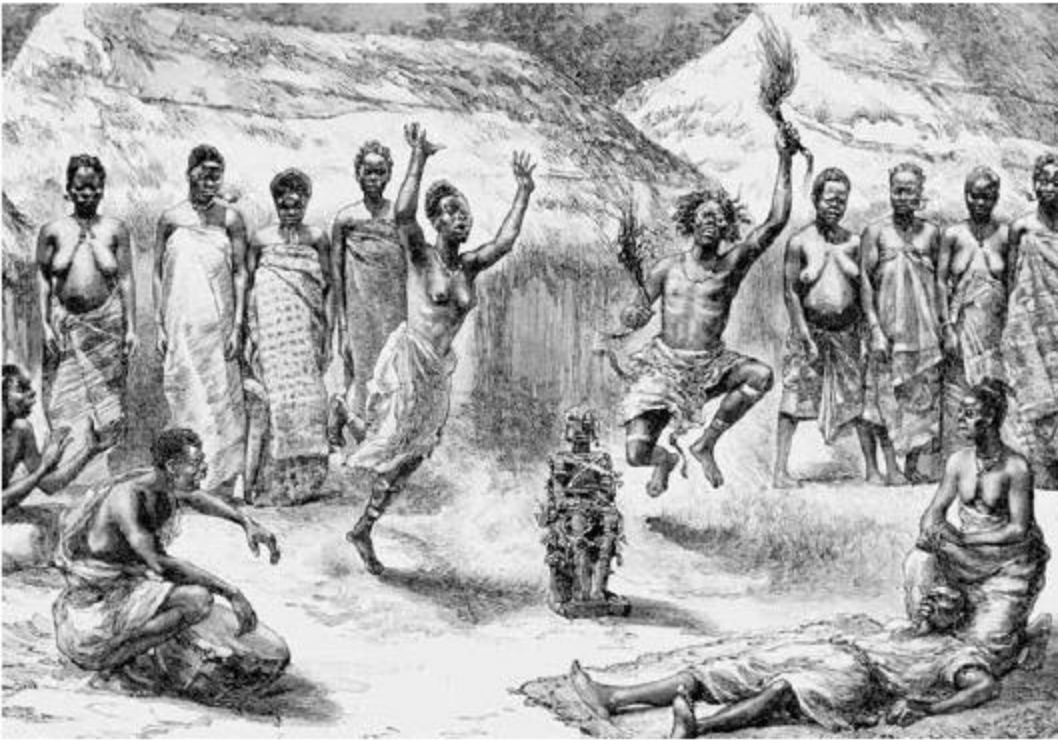
Ill.14 Seated Figure of a Chief, Hemba, R.D.C., height: 78 cm
Date: A.D. 1720-1820
Private Collection
Jacques Kerchache et al, *L'art africain*, Citadelles, 1988, p.89, ill. 196

The Chokwe from Angola also carved seated portraits of their chiefs as heirs to their culture founding hero Chibinda Illunga and as intermediaries between humans and the realm of ancestral spirits. The majority of these wonderfully delicate statuettes represent standing figures but there is a small group of five images of chiefs seated on European-style folding chairs and clapping their hands, a gesture of good health and fertility essential for the land. Another four chiefs are also seated while playing the sanza, a musical instrument.²¹

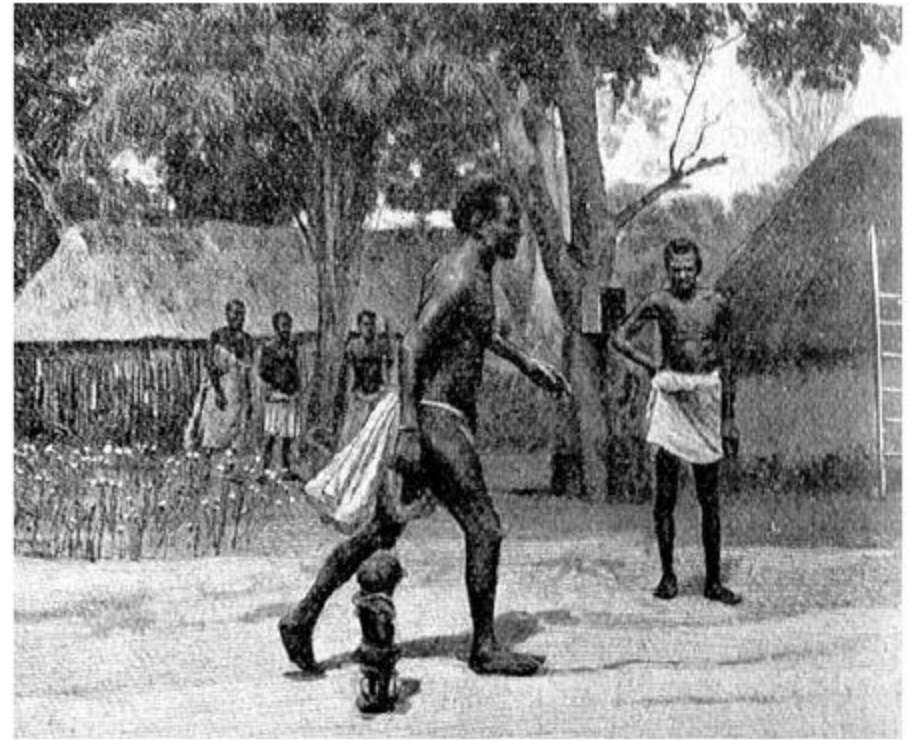
Getting back to the Baule, the first image of a Baule statue ever published is that of a seated figure with a diviner/priest drawn by French Capitaine Louis-Gustave Binger (1856-1936) travelling in Baule country in 1887-1889 (Ill.15).²² The sculpture looks

21 • Marie-Louise Bastin, *La sculpture Tshowke*, Meudon, 1982 :126-136.

22 • The image appears first in *Le Tour du monde*, 1891, vol. 2, n° LXII, Liv. 1598, page 121 as part of the series "Du Niger au Golfe de Guinée" by Binger, the text of which is published in the 1892 book of the same name and reprinted in 1980 by the Société des Africanistes, Paris. The *Tour du Monde* selections state that Riou made all drawings after Binger's original sketches and documents. See Caption by Susan Vogel in Christa Clarke, *African Art in the Barnes Foundation*, Skira Rizzoli and The Barnes Foundation, Philadelphia, 2015:120, fig.1



III.15 This scene of a therapeutic ritual could be the first image of a Baule ceremony with a diviner in front of a large size seated Baule seated Figure. It is based on sketches made during his voyage in 1887-89 by Louis Gustave Binger and was first published in *Le Tour du Monde* 1891, vol 2, No.LXII, Liv. 1598, page 121 as part of the series "Du Niger au Golfe de Guinée" by Binger. A book was later published: Louis Gustave Binger, *Du Niger au Golfe de Guinée en passant par le pays de Kong*, Paris, Hachette, 1892



III. 16 Drawing of a Baule man using a seated Statuette in a divination ceremony , published by Albert Nebout, *A travers le monde*, Paris, Hachette, 1900, p. 402 ;also re published in Bertrand Goy, *Côte d'Ivoire. Premier Regards sur la sculpture. 1850-1930*, Paris, Galerie Schoffel- Valluet, 2012, p. 68

generic but shows the typical white paint and partial cloth covering. The diviner's eyes and mouth have been whitened with kaolin; he carries cow-tail flywhisks rather than a gong and striker. Another early illustration of a seated Baule statue was provided by Albert Nebout, (1862-1939), administrateur des colonies of the Baule in 1894 à Toumodi (III.16).²³

My survey of thirteen hundred and eight Baule figures published in the Yale University van Rijn archives of African art shows that only three hundred (or 23%) are represented seated while the 77% remaining others are all carved standing. In this corpus of seated figures, gender is not a marker since both sexes are evenly represented with 154 male figures and 146 female ones. Concerning more specific gestures of the arms among these seated figure, the vast majority show both hands resting on the knee caps. However, two very specific attitudes should be singled out. As far as the male figures, a small group of twenty-five figures (16 % of the total) are represented with one or two hands holding their braided beard while all other figures have hands resting on their knees. As for female figures, twenty-eight statuettes (28%) are maternity figures, presenting a child on their lap or attached to their back.

The stools represented both in the male and female figures show a great variety of shapes from the basic cylindrical simple stool to the more elaborate five legged stools reminiscent of the Akan types of royal stools. Among the Baule, there are at least four kinds of stools reserved for important chiefs, elders or family heads of certain lineages. One, known as *sese bia* is a rectangular four-legged seat with a central column set of a base and is derived from the Akan stool of Ghana. Another, known as *fa bia*, is a circular stool with one central column sometimes decorated with elbowed lateral projections on the sides and also set on a base. A third type, called *umele*, is a legless simple rectangular block with a looped handle at one end to enable it to be carried. Finally, the *ulimbi bia* or "royal seat" the ultimate insignia of power and shows a variety of forms. It could be carved as a panther carrying a *sese bia* Akan style stool on its back or it could also be in the shape of the wide central column on a rectangular base and a slightly concave rectangular top. Seven seated figures utilize a seat in the form of a panther, the ultimate insignia of royal power.²⁴

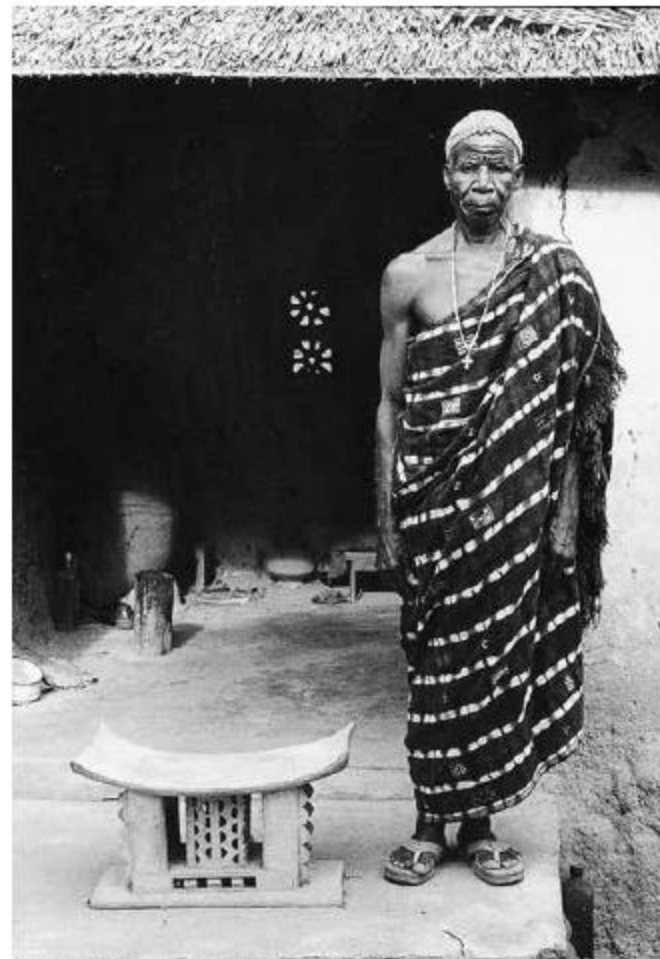
23 • Drawing of a "Baule Man taking an oath over a Fetish", in Albert Nebout, *A travers le monde*, Paris, Hachette, 1900: 402, published in Bertrand Goy, *Côte d'Ivoire. Premiers Regards sur la sculpture. 1850-1930*, Paris, Galerie Schoffel- Valluet, 2012 :68

24 • Three of these seated figures are carved by the Vérité Master while the four others are by different hands: one formerly in the Milton Rosenthal Collection, another in the Stanley Marcus Collection, Dallas, one sold by Pace Primitive in New York and the last one was sold in Paris Cfr. Bernard de Grunne, "About the Baule Style and its Masters", in Eberhard Fischer & Lorenz Homberger, *African Masters*.



III.17 Photo of the shrine of Kami, S. Vogel 1972

III.18 Photo of the shrine of new Kami, S. Vogel 1993



III. 19 The Chief of Kongonou, Aitu Region with five legged Akan style stool, (Photo Susan Vogel, 1978)

Publication:

Susan Vogel, *Baule. African Art. Western Eyes*, Yale University Press, New Haven, 1997, p. 30 & 203

Of the total corpus of 300 seated figures, 54 statuettes are seated on Ashanti-type stools. In this group of 54 statuettes, 28 represent maternity figures, also a rare iconographic trait among the Ashanti.

In her research on the symbolism attached to stools and chairs in ancestral shrines, Susan Vogel showed that chairs with curved backs always belong to male ancestors,²⁵ a conclusion confirmed by our research: only male statuettes are seated on these chairs (19 statuettes or 12% of the total of all male seated statues). Female statuettes are always seated on stools, whether cylindrical or rectangular in shape.

A revealing photo taken by Susan Vogel in the Baule village of Kami in 1972 and again twenty years later in the village of New Kami in 1993 shows an ancestral shrine for an old noble family with a display of twelve ancestral stools each symbolizing a branch of the family in a variety of styles reflected in those represented on seated Baule figures.²⁶ No one is allowed to sit on these stools. They are usually kept in a special room lined up against a wall or arranged in a circle around earthen water jugs and like the gold dust, the gold jewels and the cloths form part of the family treasure. In certain circumstances, the seats are assembled to receive sacrifices usually a cock or a sheep which is killed above the seat, spattering it with blood and thereby renewing its power. A number of ancestors may be worshipped by with a single seat but in most cases each ancestor has an individual designated seat. When any of these four types of stools

Art from Ivory Coast, Zurich, Museum Rietberg, Scheidegger & Spiess, 2014, plates 118, 120, 121; Sotheby's New York, 14 November 2008, lot 28, Sotheby's New York, November 16, 2002, lot 33 and Paris, Hotel Drouot, *Arts Primitifs. Extrême Orient. Haute Epoque*, Maître Rheims, April 23, 1958, lot 276.

25 • Susan Vogel, *Baule. African Art. Western Eyes*, Yale University Press, New Haven, 1997, p. 202

26 • Susan Vogel, *Baule. African Art. Western Eye*, Yale University Press, New Haven, 1997, p. 203

belong to a chief, they may be blackened after his death, just as in Ghana.²⁷ For instance, the stool of the legendary Queen Abla Poku is a circular *fa bia* while that of the late chief Kouado Ndri, (1915-1925) is a legless *umele*.²⁸

This variety of forms for chairs and stools among the Baule reflect the heterogeneity of origins of the various Baule populations. The low chair with a curved back seems to be an ancient form handed down from the local Proto-Baule populations. One could suggest that the prototype for this type of chair could be of Mande origin since one of the Proto-Bamana statues dated to A.D. 1280-1415 is seated on a very similar type chair.²⁹ This chair has become in the recent past very common all over Central Ivory Coast with other groups such as the Guro, Yohure, Wan and Senufo.³⁰

As to the meaning of the iconography of the seated figure, both Alain-Michel Boyer and Susan Vogel agree that Baule statuettes of seated male or female figures, unlike standing figure, are not portraits of other-world spouses but are connected with *asie asu*, the spirits of the bush which are secondary divinities whose favour is gained through the presentation and public display of seated statuettes.³¹ These sculptures are used as temporary locus of gods and spirits that possess human partners and send messages through them in trance states. Thus trance diviners create elaborate performances and the statuettes are there to attract public attention and create an exciting spectacle. The seated position does not represent an image of an *asie usu*- a deformed and ungainly creature- but is intended to pay homage and charm it by carving the image of an idealized Baule man or woman modelled with serenity, stark immobility and stability in order to capture and immobilize these wild and unpredictable forces. The seated figure becomes the "stool" of the bush spirit because the *asie asu* spirit sits on it but it can also come and go³².

The first seated Baule figure illustrated in this catalogue (cat. 01), a couple of male/female statues, is part of a very small corpus of only five known. Another belongs to the Barnes Foundation in Philadelphia since 1922.³³ Stylistically it is by another hand, the body is less geometric and more sensual, and it shows a unique formal feature of the male figure slightly taller than the female one. A third very elegant couple was originally part of the Bottet collection sometimes in the 1940'/50's (III.20).³⁴ A fourth pair of a somewhat more rustic style was sold at auction in Paris in 1927 (III.21).³⁵ Finally the fifth and last one from the Max and Betty Stanley collection belongs to the Iowa Museum of Art (III.22).³⁶

What distinguishes the couple illustrated here is the manner in which the artist has carved differently the style of each face and the arms of one figure holding the back of the other. The head of the female figure is narrower, compressed and more elongated than the face of the male figure carved in a disc-shaped plane whereas the arms, legs and torsos of both male and female figures are modeled in a similar manner with a great feeling of tenderness induced by the gesture of arms holding the other partner by resting on their back. The coiffures are very elaborate with an amazing series of buns for the female figure.

27 • Alain-Michel Boyer, "entry on Baule stool" et Tim Garrard, "entry on Baule stool" in Jean-Paul Barbier, *Arts of Côte d'Ivoire*, Geneva, Musée Barbier-Mueller, 1993, vol. II:140-141.

28 • Tim Garrard, "entry on Baule stool" in Jean-Paul Barbier, *Arts of Côte d'Ivoire*, Geneva, Musée Barbier-Mueller, 1993, vol. II:140.

29 • Kate Ezra, *A Human ideal in African Art. Bamana Figurative Sculpture*, Washington D.C., National Museum of African Art, 1986, p. 23, cat. 25 and p. 44 footnote 50

30 • Alain-Michel Boyer, entry on Baule stool in Jean-Paul Barbier, *Arts of Côte d'Ivoire*, Geneva, Musée Barbier-Mueller, 1993, vol. II, p.138

31 • Alain_Michel Boyer, "Catalogue entry Seated Baule Figure" in Jean-Paul Barbier, *Arts of Côte d'Ivoire*, Geneva, Musée Barbier-Mueller, 1993, vol. II, p.129 and Vogel, 1997:30, 121 & 233 and Vogel, 1981:73

32 • Vogel, 1997:232

33 • (Inv. n° A276) It was purchased by Dr; Barnes from Paul Guillaume in 1922. This piece is part of the first group purchase by Barnes at Guillaume's gallery. He paid on November 9, 1922, FF 8.000 for the piece. (Jean-Louis Paudrat, personal communication, 21/11:2012)

34 • Now in a private collection, U.S.A.. Cfr. Christie's Paris, *Arts Primitifs*, June 15, 2002, lot 247R. It was sold a second time at Calmels-Cohen, *Arts Primitifs*, June 10 & 11, 2004, lot 28.

35 • Height: 52 cm sold in Paris, Hôtel Drouot, *Arts Primitifs*, Flagel-Portier, 18-20 may 1927, lot 362, plate II. This couple was acquired by Charles et Marie-Laure de Noailles and was shown in the Man Ray film "Les Mystères du château de Dé" shot in 1929 in Hyères inside the villa « Noailles ».

36 • Formerly in the collection of Peter Lobaerth sold by Dutch dealer Dos Winckel and ending up in Iowa Museum of Art, The Stanley Collection of African Art, n° X1986.527, Height: 41.2cm



Ill. 20 Baule Seated Couple, height: 51 cm
Private collection, U.S.A.
Provenance:
Bernard et Bertrand Bottet Collection, Nice (Christie's Paris, *Arts Primitifs*, Christie', 15 juin 2002, Lot. 247SR)
Private Collection, (Paris, Calmels Cohen, *Arts Primitifs*, 10 Juin 2004, lot 28)



Ill. 21 Baule Seated couple, Height : 52 cm
Private Collection
Provenance :
Hotel Drouot, *Art Primitif Africain et Océanien*, Paris 18 mai 1929, Fig.362
Collection Charles and Marie-Laure de Noailles, Hyères, 1930



Ill. 22 Baule Seated couple, height: 41,2cm
Iowa City, Iowa Museum of Art,
The Stanley Collection of African Art, inv. N° X1986.527

As to the meaning of this extremely rare iconography of couples, one could probably look north towards a possible connection to Mande cultures with the series of Dogon seated couples from Mali such as the famous couple of the Barnes Foundation in Philadelphia.³⁷

As to single seated figures, the statue formerly in the Köfler Erni collection, Basel (cat. 02) collected in 1958 by Zurich-based dealer Emil Storrer, shows a remarkable sculptural tour de force of carving in the mass of the wood a long pointed beard in one thick strand which is held at the tip by the right hand of the figure. The statuette is seated on a small four-legged stool with the clever artistic convention of the person's lower legs merged into and carved as the front two legs of the stool which creates a somewhat dynamic and pyramidal composition with a large base tapering to a narrower upper part of the head. The figure holds a small bowl in the left hand, has thick muscular legs, a large oval-shaped mouth showing two rows of teeth. Another figure seated on a similar two-legged stool is now in the collections of the Dallas Museum figure (cat. 03). Originally in the collection of the Russian artist Isaac Pailès in the early 1930's, it has more delicately carved hands and arms, a face who delicate modelling relates more to the Essankro Master and his circle of artists. A third statue with a similar stool and a more naturalistic modelling is the one formerly in the Schindler collection, New York (cat. 04).

The next two seated figures are carved by another circle of artists around the Ascher Master (cat. 05 & 06) and his workshop. The holotype by the Ascher Master is a large female figure purchased from the art dealer Ernst Ascher sometime before 1926.³⁸ The Ascher Master and his followers carved at least twelve statuettes of which four are standing male figures, four

37 • *Les Arts à Paris*, n°5, Novembre 1st, 1919, p. 5 and Clarke, 2015, cat. 1

38 • Ernest Ascher, born in Prague came to Paris as a painter before 1910. He was part of German/Czech diaspora with Bela Hein, Walter Bondy and Josef Brummer who all hung out at the café du Dôme, Boulevard de Montparnasse. He opened a first gallery at the 131 Boulevard Montparnasse around 1928. He opened a new gallery specialising in Old Masters, Modern Art, Archaeology and Primitive Art at 1 rue des Beaux Arts in the 1930's and died in 1980. He worked with Charles Ratton and they appraised together the Han Coray collection of African art in 1938.. See also Annette Gautherie-Kampka, *Les Allemands du Dôme. La colonie allemande de Montparnasse dans les années 1903-1914*, *Gallo-Germanica* 14, 1995, p. 147

standing female figures, two seated female figures and two seated male figures. This corpus of twelve figurines share many similar formal features such the overall beautifully rendered naturalistic modelling, a great variety of gestures of the arms, whether with one arms bent forward, two arms with hands held in front of the stomach, arms holding the beard, finely carved upswept crested coiffures, the treatment of the surface with a lush wonderful intense red patina, an intensity of the expression. There are at least three different hands in the workshop, suggesting also the work of a single generation of colleagues who influenced each other rather than successive generations of master and pupils. I have dated the activity of the Ascher Master sometimes between 1870 and 1920. Indeed the Ascher female statue was already in Paris in 1925 and two statues from this atelier were in Europe before 1939. A male figure by the Ascher Master was in the collection of French collector Jacques Ulmann between 1958 and 1960.³⁹ All the other figures arrived in Europe before 1960.

The Himmeheber Master, truly one of the most talented Baule artists, is known only by three or possibly four works of which two are seated. One of the most famous Baule statues is of course the figure seated on a small circular stool with seven columns collected by Hans Himmelheber during in first expedition in Ivory Coast in 1933.⁴⁰ This Master is characterized by a strong emphasis on the head of each statuette with a narrow elongated head tapering towards the chin and set a 45° angle form the body as if the figure was staring upwards towards the sky. The two seated figures have bent arms and the figure collected by Himmelheber is holding a small cup in its very delicately modelled fingers which are unusually long.

The Vérité Master and his atelier (the appellation coming from the largest seated figure from this group formerly in Pierre Vérité's collection before 1968)⁴¹ carved seven seated figures (cat. 07 & III.20, 21, 22), some of which are the most spectacular of Baule statuary. The main stylistic features for the workshop other than their rather large size up to 98 cm are their seated attitude and the presence on all of these statues of long beards made of natural twisted fibre. The corpus is composed of only seated figures, all with one, three or four strands of fibre attached to the chin. Two of the figures show unusual muscular tension in the raised feet. The style tends to be fairly naturalistic with carefully modelled facial features, the presence of rows of bracelets on the upper arms and smooth dark patinas. I would suggest that the Master was active between 1860 and 1910 since at least one of the statues was already in the collection of the Fauve painter Maurice De Vlaminck before 1937 while the six others came out of Ivory Coast between 1950 and 1960.⁴²

Three of these statues are seated on Akan-style types of stools, while three others rest on images of leopards, a normal symbol of rulers and leaders among many African groups (cat. 06). Again this type of zoomorphic stool is very rare in the iconography of seated figure as I have found only seven figures by various hands using a leopard as stool.

1. Menil Foundation, Houston, purchased from Le Corneur Roudillon, Paris, before 1963
2. Private collection former Vérité collection, before 1968
3. Private collection, former Furman Gallery, 1960
4. Private Collection former Decoster and Claude Schots, 1971 and Stanley Marcus collection (Sotheby's , New York, November 16, 2002, lot 33)
5. Private Collection, former Milton Rosenthal Collection, (Sotheby's New York, November 14, 2008, lot 28)
6. Private Collection, Paris, Hotel Drouot, Maître M. Rheims, April 23, 1958, lot 276
7. Private Collection, Former Pace Gallery, (Van Rijn Yale University Archives n° 0040090-01)

39 • Jacques Ulmann started collected African art in the 1930's and the bulk of his collection was formed by 1960, buying from Ratton, Rasmussen and Le Corneur-Roudillon. Cfr.Paris, Drouot Richelieu, *Arts d'Afrique et d'Océanie*, Jean-Louis Picard, 11 October 1993, introduction.

40 • On the back of the invitation to an exhibition *Cinquante sculptures africaines de la collection Charles Ratton*, Kunstzaal van Lier in Amsterdam from January 23 to February 13 1937

41 • Pierre Meauzé, *L'art nègre*, Paris, Hachette, et Amsterdam, Meulenhoff International 1967 :62-63

42 • This piece was sold in 1937. See Maître Alphonse Bellier, *Tableaux Modernes. Sculptures africaines et océaniques Collection Maurice De Vlaminck*, Paris, Drouot, July 1, 1937, lot 14 and Marc Augé et Etienne Féau, *Corps sculptés, corps parés, corps masqués*, Paris, Galerie du Grand Palais, 1989 :70-71, fig. 49



Ill.23 Baule Seated Figure by the Vérité Master, height: 85 cm
Provenance:
Private Collection, France, before 1900



Ill.24 Baule seated figure by the workshop of the Vérité Master, height: 52,5 cm
New York, The American Museum of Natural History, Inv. N°90.2/6758
Provenance :
Alice Bache, New York, 1977
Publication :
Susan Vogel, et alii, *Art/artifact, African Art in Anthropology Collection, The Center for African Art*, New York and Prestel Verlag, 1988, p.163



Ill.25 Baule Seated Statue by the Vérité Master, height: 61,8 cm
Musée Africain de l'île d'Aix inv. N° MAIA S3
Provenance:
Collection Maurice Vlaminck, Paris, before 1937
Gift of Baron Gourgaud, 1952

The seated figure from the Roland De Brock Collection (cat. 11) belongs to another very prolific workshop identified by Susan Vogel as active before 1917 up to the 1950's and evolving into a more baroque style with muscular rounded arms and legs and crisply carved details of the coiffure and the scarification marks.⁴³ The earliest statue of this style was published very early by Paul Guillaume in 1917.⁴⁴ Another standing figure by the same hand was published in 1967.⁴⁵

The two main stylistic features of this workshop are the elongated face with round eyes and the treatment of the legs like a sausage with a constriction at the knees. Another formal element is the sharp cut across the biceps.

The modelling of the face of the next seated figure (cat. 12) is quite similar to another seated figure in the Katherine White collection described by William Fagg as one of the most accomplished of twentieth-century Baule masters whose "aestheticism sits like a royal mantel on it."⁴⁶

Finally, the rather plump female figure (cat. 16) with voluptuous fleshy volumes and slightly oval face belonging to another hand know by two other figures collected by Hans Himmelheber in Ivory Coast in 1934.⁴⁷

43 • Susan Vogel, *Beauty in the Eyes of the Baule. Aesthetics and Cultural Values*, ISHI Philadelphia, Working Papers in the Traditional Art N° 5 & 6, 1980:28

44 • Guillaume Apollinaire et Paul Guillaumes. *Sculptures Nègres*, 1917, plate II, ancienne Collection Léon Bachelier. See also Susan Vogel, *Beauty in the Eyes of the Baule. Aesthetics and Cultural Values*, ISHI Philadelphia, Working Papers in the Traditional Art N° 5 & 6, 1980:28 and Vogel, 1981:74-75.

45 • Luis Pericot-Garcia et alii, *Prehistoric and Primitive Art*, New York, 1967:161, fig. 219

46 • William Fagg, *African Tribal Image. The Katherine White Reswick Collection*, The Cleveland Museum of Art, 1968, cat. 83

47 • Carl Kjerfve, *Centres de style de la sculpture nègre*, Vol. I, 1935, planche 49 and Hans Himmelheber, *Negerkunst und Negerkünstler*, Klinkhardt & Bierman, Braunschweig, 1960, p. 220, fig. 168

To conclude, the Baule as an ethnic group and a culture are a mix of a "root" Baule culture in Central Ivory Coast originating from the Mamla, a Proto-Baule sub-group dating back to before A.D. 1700 having merged with some cultural elements of the migrating people of Akan origin led by the Queen Abla Poku from the Ashanti confederation who after a war of succession between A.D. 1725 and 1750 settled in Mamla territory dividing in subgroups.⁴⁸ This historic event with all of its mythological connections can explain why a certain number of seated Baule statues are using an Akan-style five-legged stool in their iconography. The date of manufacture of this very elaborate seated sculpture cannot be connected chronologically to the period of Queen Abla Poku as it must have been carved circa 1860-1900 but this iconographic detail must have a deep time among the Ashanti and could have been transmitted by migration among the Baule.

Following the suggestion of Susan Vogel,⁴⁹ I would like to postulate that the theme of the seated figures typifies this core ancient Baule art style created by the autochthonous Mamla in Central Ivory Coast before the Akan migrations from present day Ghana led by Queen Abla Poku.

As far as duration of the Baule styles is concerned, one can use chronological markers such as the type of stools on which Baule statues are seated. The statues themselves were brought back to France between 1900 and 1960 while Baule chiefdoms started possibly as early as A.D. 1600. Each stool being different belongs to a different form class (sequence) and could be an early or late entry within its own formal sequence.⁵⁰ The Köfler piece (cat. 02) is seated on a simple four-legged stool which is more functional than ceremonial. The form could be quite ancient and part of the early autochthonous material culture of the archaic Mamla sub-group going back to the 15/16th century. The seat with a panther or leopard used as stool belongs to another class the "royal seat" as insignia of power and was possibly introduced by the Akan populations under the leadership of Akan Queen Abla Pokou circa A.D. 1750. The typical Akan stool seen of many other figures goes back to the foundation of the Ashanti confederation, at least 300 years.

The art historian George Kubler remarked that a complex form such as a cathedral contains traits which belong to different formal sequences, each representing successive solutions to visual problems. Therefore, the date of manufacture of a Baule seated figure (its absolute age) is no less important than its systematic age, i.e. its position in various formal sequences of which it is made. Of course each sequence evolves according to its own particular schedule: its time has a particular shape. In consequence chronologically simultaneous artistic achievements can occupy different places within their own time frame, one appearing early in its own formal series, another appearing much later. They both fall in the same time period but differ in age. The rose window of Chartres, for instance, has a systematic age unlike that of the ogival vault. Therefore, in order to place each Baule statue into a correct chronological perspective, it is necessary to take into account both systematic and absolute age.

48 • Susan Vogel, *Baule. African Art. Western Eyes*, Yale University Press, New Haven, 1997, p. 34-35 et Maurice Delafosse, "Sur les traces probables de civilisation égyptienne et d'hommes de race blanche à la Côte d'Ivoire," in *L'Anthropologie*, 1900, 9, p. 431—51, 543-68, 677-90.

49 • Susan Vogel, *Baule. African Art. Western Eyes*, Yale University Press, New Haven, 1997:30

50 • See George Kubler, "The Shape of Time Reconsidered," in *Perspecta*, The MIT Press, 1982, p. 114

01

Seated Couple Height : 70 cm

PROVENANCE :

Collection Louisa Muller van Isterbeek, Brussels, 1970

PUBLICATIONS :

Eberhard Fisher & Lorenz Homberger, *Afrikanische Meister. Kunst der Elfenbeinküste*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 81, illus. 90

Eberhard Fischer & Lorenz Homberger, *African Masters. Art from the Ivory Coast*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 81, illus. 90

Marie Baarspul, *Maskers en Beelden uit Ivoorkust. De Kunstenaars ontdekt*, De Nieuwe Kerk, Amsterdam, 2014, p. 49 cat. 22

Eberhard Fischer & Lorenz Homberger, *Les Maîtres de la sculpture de Côte d'Ivoire*, Paris, Musée du quai branly, Skira, 2015, p. 81, illus. 90



Baule Seated Couple, Height : 42,9 cm
The Barnes foundation, Philadelphia inv. n° A276
Provenance:
Paul Guillaume, Paris, before 1926



02

Seated Statue by the Köfler Master Height: 57 cm

PROVENANCE :

Emil Störner, Zurich, vers 1958
Collection Köfler-Erni, Bäle
Entwistle Gallery, Paris
Private collection

PUBLICATIONS :

Elsy Leuzinger, *Die Kunst von Schwarz-Afrika*, Kunsthaus, Zurich, 1970, n° G4, p. 109
Elsy Leuzinger, *The Art of Black Africa*, Studio Vista, London, 1972, p. 113, n° G4
Elsy Leuzinger, *Kunst der Naturvölker*, Propyläen Kunstgeschichte, Frankfurt, 1978, plate 38A
Lorenz Homberger, *Mensch Mythos Maske, Kunstwerke aus Afrika, Ozeanien, Mittel- und Südamerika, ethnographische Studien aus Afrika von Hans Erni*, Musée Hans Erni, Luzern, 1988, n° 28
Ezio Bassani, *Meisterwerke afrikanischer Plastik aus Schweizer Privatbesitz*, Kunsthaus Zug, Wiese Verlag, 1995, plate 56
Eberhard Fischer & Lorenz Homberger, *Afrikanische Meister. Kunst der Elfenbeinküste*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 83, illus. 93
Eberhard Fischer & Lorenz Homberger, *African Masters. Art from the Ivory Coast*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 83, illus. 93
Marie Baarspul, *Masks en Beelden uit Ivoorkust. De Kunstenaars ontdekt*, De Nieuwe Kerk, Amsterdam, 2014, p. 71 cat. 41
Eberhard Fischer & Lorenz Homberger, *Les Maîtres de la sculpture de Côte d'Ivoire*, Paris, Musée du quai Branly, Skira, 2015, p. 83, illus. 93





03

Statue Baule by the Köfler Master Height : 60 cm

PROVENANCE:

Collection Isaac Pailès, avant 1930
Collection Jean-Claude Bellier, Paris
Entwistle Gallery, Paris
Dallas Museum of Art, inv. n° 1994.200MD

PUBLICATION :

Marcel Evrard, *Art primitifs dans les ateliers d'artistes*, Paris, Musée de l'Homme, 1967, p. 56
Roslyn Adele Walker, *The Arts of Africa at the Dallas Museum of Art*, Dallas Museum of Art, Yale University Press, 2009, cat. 26, pp. 104-105
Eberhard Fisher & Lorenz Homberger, *Afrikanische Meister. Kunst der Elfenbeinküste*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 83, illus. 94
Eberhard Fischer & Lorenz Homberger, *African Masters. Art from the Ivory Coast*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 83, illus. 94
Marie Baarspul, *Maskers en Beelden uit Ivoorkust. De Kunstenaars ontdekt*, De Nieuwe Kerk, Amsterdam, 2014, p. 72 cat. 42
Eberhard Fischer & Lorenz Homberger, *Les Maîtres de la sculpture de Côte d'Ivoire*, Paris, Musée du quai branly, Skira, 2015, p. 83, illus. 94





04

Seated Baule Figure

Height: 58,4 cm

PROVENANCE :

Hélène et Henri Kamer, Paris, circa 1960
Collection Gustave et Franyo Schindler, New York, before 1966
Galerie Bernard Dulon, Paris

PUBLICATIONS :

The Museum of Primitive Art, *Masks and Sculptures from the Collection of Gustave and Franyo Schindler*, New York, 1966, n. 49

EXHIBITION :

New York, The Museum of Primitive Art, *Masks and Sculptures from the Collection of Gustave and Franyo Schindler*, New York, 2 November 1966 - 5 February 1967





05

Seated Figure by the Ascher Master

PROVENANCE :

Collection Robert Herpain before 1960
By family descent

PUBLICATIONS :

Tervuren , *Art d'Afrique dans les collections belges*, M.R.A.C. , 1963, n° 417

Eberhard Fischer & Lorenz Homberger, *Afrikanische Meister. Kunst der Elfenbeinküste*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 93, illus. 110

Eberhard Fischer & Lorenz Homberger, *African Masters. Art from the Ivory Coast*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 93, illus. 110

Eberhard Fischer & Lorenz Homberger, *Les Maîtres de la sculpture de Côte d'Ivoire*, Paris, Musée du quai branly, Skira, 2015, p. 93, illus. 110





06

Seated Figure by the Ascher Master

Height: 38,7 cm

PROVENANCE:

Bill Pearson, La Jolla (friend of Kirk Douglas and partner of John Huston, 60's)
Moron and Estelle Sosland, Kansas City acquired in the 70's

PUBLICATIONS:

Eberhard Fischer & Lorenz Homberger, *Afrikanische Meister. Kunst der Elfenbeinküste*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 94, illus. 112
Eberhard Fischer & Lorenz Homberger, *African Masters. Art from the Ivory Coast*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 94, illus. 112
Marie Baarspul, *Masks en Beelden uit Ivoorkust. De Kunstenaars ontdekt*, De Nieuwe Kerk, Amsterdam, 2014, p. 58 cat. 29
Eberhard Fischer & Lorenz Homberger, *Les Maîtres de la sculpture de Côte d'Ivoire*, Paris, Musée du quai Branly, Skira, 2015, p. 94, illus. 112





07

Seated Figure by the Vérité Master Height : 71 cm

PROVENANCE:

Aaron Furman Gallery, New York, 1965
Collection Jaffee, New York, 1967

PUBLICATIONS :

Eberhard Fisher & Lorenz Homberger, *Afrikanische Meister. Kunst der Elfenbeinküste*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 100, illus. 121
Eberhard Fisher & Lorenz Homberger, *African Masters. Art from the Ivory Coast*, Museum Rietberg, Zurich, Scheidegger & Speiss, 2014, p. 100, illus. 121
Marie Baarspul, *Maskers en Beelden uit Ivoorkust. De Kunstenaars ontdekt*, De Nieuwe Kerk, Amsterdam, 2014, p. 64 cat. 36
Eberhard Fisher & Lorenz Homberger, *Les Maîtres de la sculpture de Côte d'Ivoire*, Paris, Musée du quai branly, Skira, 2015, p. 100, illus. 121





08

Seated Baule Figure
Height : 53 cm

PROVENANCE :
Franco Monti, Milano, circa 1960



African art collector Franco Monti
(Milan, 1931 - Ibiza, 2008)



09

Seated Baule Figure
Height : 44 cm

PROVENANCE :

Collection Louisa Muller Van Isterbeek, Brussels, circa 1975
Bernard de Grunne, Brussels
Philippe Guimiot, Brussels
Private Collection, Belgium

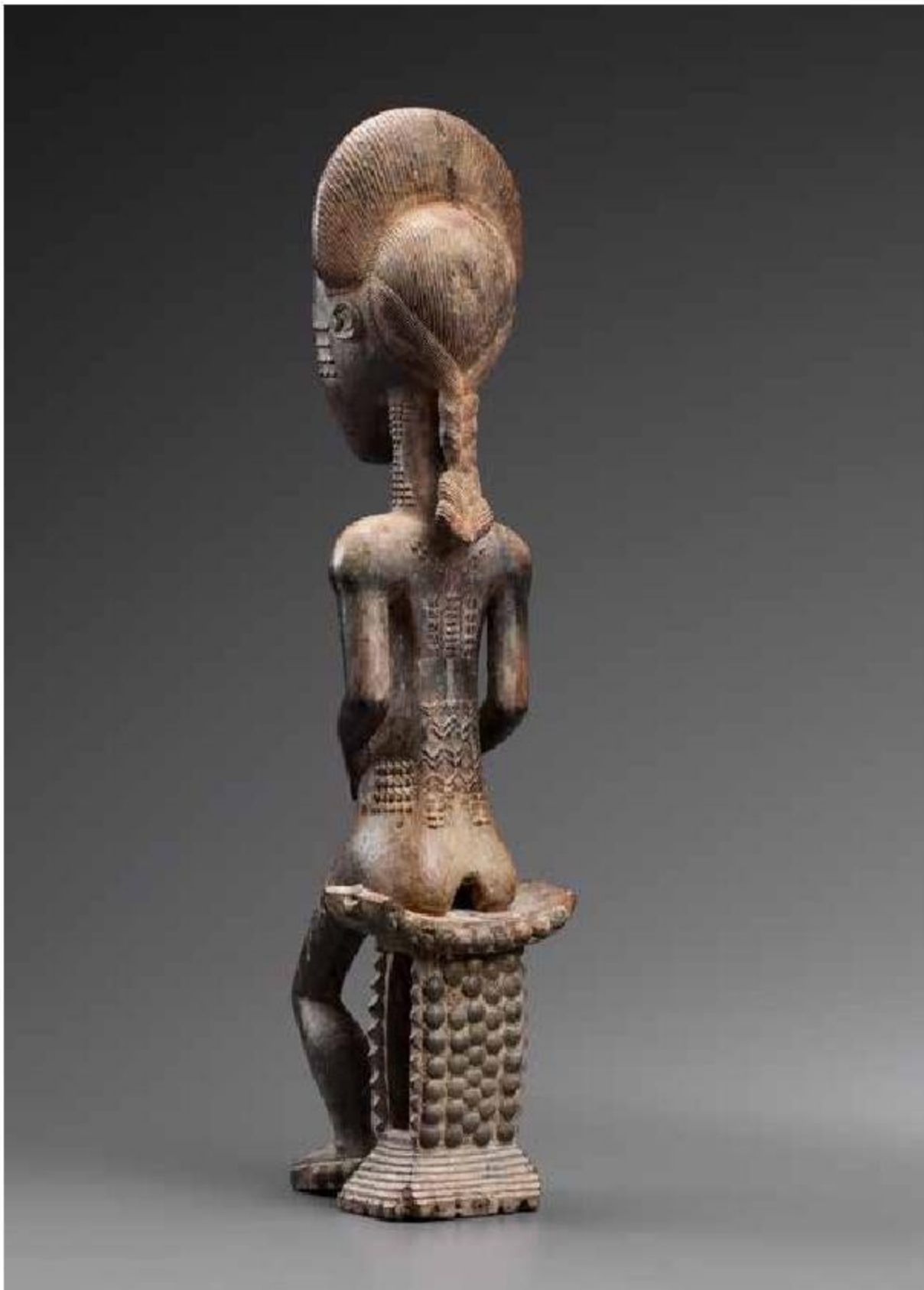




10

Seated Baule Figure
Height : 46 cm

PROVENANCE :
Alain Lecomte, Paris





Seated Baule Figure

Height : 54,8 cm

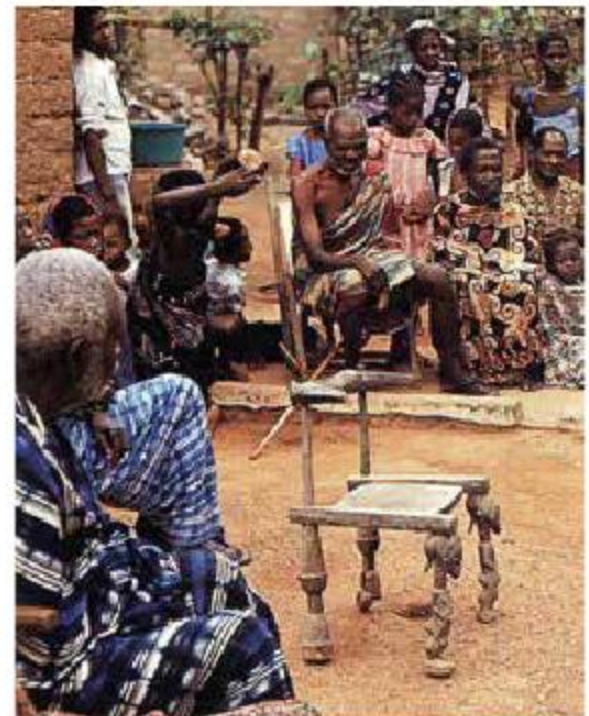
PROVENANCE :

Collection Roland De Brock, Duinbergen, before 1974
Entwistle Gallery, Paris

PUBLICATION :

Albert Nebout, « Notes sur le Baulé », in *Arts d'Afrique Noire*, N° 15, Automne 1975, p. 11

Philippe Guimiot & Lucien Van de Velde, *Arts premiers d'Afrique noire*, Bruxelles, Studio 44, Centre Culturel Crédit Communal de Belgique, 1977, p. 27



Publication :
Susan Vogel, 1997 : 272



12

Seated Baule Figure
Height : 51,5cm

PROVENANCE :
Yann Ferrandin, Paris





13

Seated Baule Figure
Height : 41,3cm

PROVENANCE :
Alain de Monbrison, Paris





14

Baule Seated Figure
Height : 40 cm





15

Seated Baule Figure
Height : 27,2 cm

PROVENANCE :

Roger Bédiat, Abidjan,
Collection Modeste, Abidjan, before 1970
Pierre Darteville, Brussels





16

Seated Baule Figure Height : 39,2cm

PROVENANCE :

Pierre Verité, Paris
Mauricio and Emilia Lasansky, Iowa City, 1964

PUBLICATION :

Chris Roy, *African Art from Iowa Private Collections*, Iowa City, 1984, p. 31, cat. 21



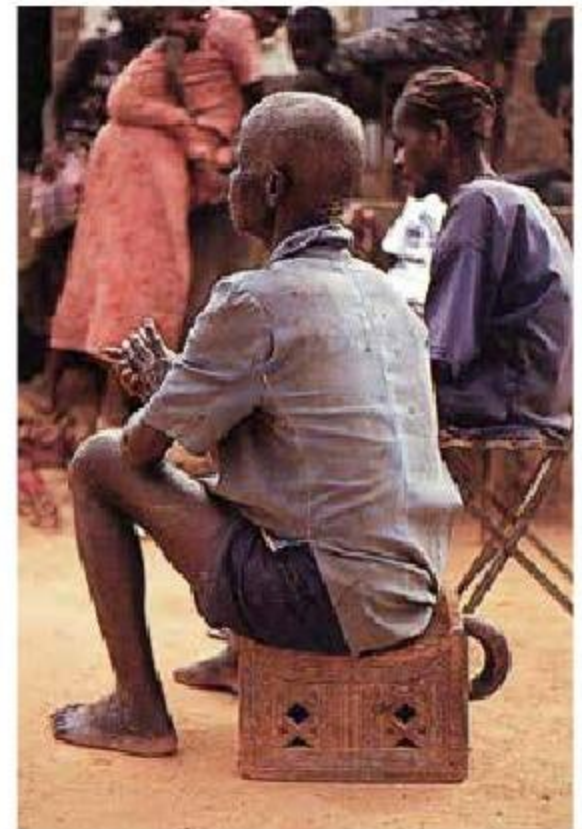
Baule Figure collected in 1934 and published in Hans Himmelheber, *Negerkunst und Negerkünstler*, Klinkhart & Bierman, Braunschweig, 1960, p. 220, fig. 168



17

Seated Drum player, baule
Height : 38 cm

PROVENANCE :
Collection Maître George Loiseau, Abidjan, circa 1970
Alain Bovis, Paris





18

Seated Baule Maternity Figure
Height : 65,6cm

PROVENANCE :
Collection Charles Lapicque, Paris circa 1965





19

Maternity Figure, Asante, Ghana **Height : 164 cm**

PROVENANCE :

Collection of Gustave and Franyo Schindler, before 1966

PUBLICATIONS :

Masks and Sculptures from the Collection of Gustave and Franyo Schindler, New York, Museum of Primitive Art, 1966, Cat. N° 47

Herbert M. Cole & Doran H. Ross, *The Arts of Ghana*, Los Angeles, UCLA, 1977, p. 111, cat. N° 223

Roy Sieber & Roslyn Adele Walker, *African Art in the Cycle of Life*, National Museum of African Art, 1987, p. 37, fig. 6

EXHIBITIONS :

New York, The Museum of Primitive Art, *Masks and Sculptures from the Collection of Gustave and Franyo Schindler*, November 2, 1966 – February 5, 1967

Los Angeles, CA, University of California. Frederick S. Wright Gallery, *The Arts of Ghana*, October 11- December 11, 1977

Minneapolis, MN, Minnesota Walker Art Center, February 11 March 26, 1978

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20

Ivory Fly whisk handle, Southern Lagoon Region, Ivory Coast
Height : 17,6 cm

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BERNARD DE GRUNNE

180 avenue Franklin Roosevelt
B-1050 Brussels | Belgium
Tel. : + 322 5023171
Fax : + 322 5033969
Email : info@degrunne.com

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